

AUG 15 1921

TITLE SHEET

for

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✓ " WHITE OAK " ✓

1. William S. Hart in "White Oak." Story by William S. Hart. Adapted for the screen by Bennet Musson. Copyrighted 1921 by The William S. Hart Company.
2. Directed by Lambert Hillyer. Photographed by Joe August, A. S. C.
3. Art Director, J. C. Hoffner. Paintings by Harry Barndollar. Edited by William Shea. Passed by National Board of Review.
4. The Cast:

Oak Miller	William S. Hart
Barbara	Vola Vale
Mark Granger	Alexander Gaden
Harry	Robert Walker
Eliphalet Moss	Bert Sprotte
Rose Miller	Helen Holly.

5. When the Missouri River was the highway to the desert wastes and gold veined mountains of the Great West.
6. The Valletta, a floating palace of the early Fifties.
7. Mark Granger, endowed with the manner of a saint and the soul of a wolf.
8. Rose Miller, who has yet to learn of the wolf.
9. "I expected the minister to join us at this landing, but he must have missed the boat."
10. "But I cannot remain here unless -- "
11. "If we love each other what difference does marriage make?"
12. "You mean -- -- "
13. "I mean we must be everything to each other -- now."
14. "Accident, hell! I saw her jump and I figure to find out why she did."
15. A Saint Louis temple to the Goddess of Chance.
16. Oak Miller, king of the Missouri River dealers.
17. "Has the Valletta gone up the river yet?"
18. "Yes, I heard her whistle."
19. "Take the deal."
20. Night, and a moonlit race along the silver river.
21. "My name is Oak Miller. My little sister is aboard and I'll find her if I have to take your damn boat apart."
22. "The purser will take you to your sister."

23. "I can't go back. Let me die -- let me die."
24. "You won't have to go back. You must live for my sake, Rose; we need each other."
25. A face the flames of hatred burn into the memory of Oak Miller.
26. "Where is the man? Tell me, or -- "
27. End of Part One.
28. Part Two.
29. "He must have slipped off the boat and swam ashore."
30. Independence, Missouri, the gateway to a land of danger and riches.
31. Where Oak Miller watches the throng from each incoming boat for another who will meet him and death at the same time.
32. From the river are destined to hold cards in the game of Oak's life.
33. And from the desert, another also fated to play.
34. Robbed by the silent days of even a desire to live.
35. A girl named Barbara.
36. "Think how lonely your brother would be without you."
37. In love but both blind to the fact ~~that~~ that it is mutual.
38. However, the horse knows enough to be jealous.
39. Eliphalet Moss, Barbara's step-father, and proprietor of the Wagon Train Bank, who prays on his knees one day in the week, and on the community the other six.
40. Business that promises to be pleasant.
41. "Too bad that a pretty girl like you has to be ~~put~~ shut up in here."
42. "Everybody seems to want you."
43. "Barbara's mother, who in death found relief from the ~~brutality~~ cruelty of Eliphalet Moss.
44. The brother who was driven from home by the brutality of his step-father.
45. "Jeff dog, why is it that I feel so safe with a gambler when I am so afraid at home?"
46. In the Red Front where Independence gathers.
47. The ancient and deadly game of stud poker.
48. "I'll have something to deposit with that brown-eyed cashier at the bank in the morning."
49. End of Part Two.
50. Part Three.

51. After two hours play with Oak Miller attending to business.
52. "I reckon I'll have to get a loan from my brown-eyed fixin' beauty in morning."
53. "You're a bad loser and a careless talker -- get out!"
54. The thought that only a girl's lover would have acted so.
55. "Why should she love me, when she can get a boy like that?"
56. And yet in her presence doubts vanish and long cherished hopes return.
57. "I've been wantin' to tell you that -- that -- "
58. "The mountains look fine from here, don't they?"
59. "But they seem to make you sad."
60. "I was thinkin' of the kind of man I've been -- and am now."
61. "It is not what a man is that counts, but what he will be."
62. "I reckon it would be some task to make an angel out of me."
63. Two whose greed and lust have made them traitors to their blood and race.
64. "Wednesday morning, at sun-up, the richest wagon train of the year is leaving here with a treasure chest -- and we go along."
65. "When we reach the Arapahoe country, I get lost, and wander into the village of Old Chief Long Knife."
66. "I tell ~~you~~ the Chief where he can get stores for the winter, and many ponies, and white squaws for his braves -- if he'll leave one wagon for his white friends."
67. "I guess you can bank on Chief Long Knife, for he's sure death on the whites since one of them stole his daughter, Little Fawn, and done for her."
68. "Go easy on that Little Fawn talk -- and remember I ain't aimin' to show myself to Long Knife."
69. "There's a pair of brown eyes in this town I'd like to see with us, but I reckon it can't be."
70. "You've been lucky so far, but unless you lay off this woman stuff, fortune ain't goin' to be with you allus."
71. The nightly session at the Red Front.
72. End of Part Three.
73. Part Four.
74. "Please, God, don't ever play any more tricks like this on me. They hurt too much -- they hurt too much!"
75. "Come - come! Great Spirit -- he call -- your sister."
76. "It is God's will that I go, brother."
77. "Before I leave you, promise that you will not take vengeance on ~~him~~ him."

78. "You ain't goin' to die, my little sister. God won't let you die."
79. "I seen you levin' that gabmoin' man, and you've got to pay."
80. "I'm comin' back."
81. A rising moon dissolves the blackness of the night to look upon the passing deeds of men.
82. Then dawn and the westward trail.
83. With that which he wanted placed within his ~~grasp~~ grasp.
84. On the mayor and sheriff falls the burden of upholding the law.
85. "Moss's step-daughter, Barbara, is gone. Must be with the wagon train."
86. "Innocent folks don't run away."
87. A grief-stricken man in a new role.
88. "They've figgered that Moss's step-daughter killed him, and are goin' after her."
89. "I s'pose they never thought bank robbers mgght of killed Moss."
90. "Sheriff, have you all thought o' goin' to see what's happened inside the bank?"
91. "This here gun accuses you of Moss's murder."
92. "Sheriff, before you ~~xxxx~~ arrest me, I got something to do. Then I'll go with you peaceable."
93. "That don't go. You come with me now."
94. "Go easy, sheriff, for if I cut loose with this gun you'll see shoot-in' like you've only read about in story books."
95. "All right, Oak -- seein' what it's for, you go."
96. End of Part Four.
97. Part Five.
98. "I ain't fit to read a prayer for her pure spirit."
99. Through ignorant, faithful lips to the throne of God.
100. "Hear my prayer, Oh Lord, and with Thine ears consider my calling; hold not Thy peace at my tears. For I am a stranger with Thee."
101. "Thou knowest, Lord, the secrets of our hearts; shut not Thy merciful ears to our prayer."
102. In the Arapahoe country, a ~~gam~~ danger land, when every darkened hour holds a threat of death.
103. "I kin be backⁿ in four hours and Long Knife will attack at dawn."
104. Helpless in the knowledge that her brother's safety depends on this man.
105. "You keep your hands off my sister."

106. "You mind your own business or I'll send you back to hand for muster."
107. Dawn, and the attack.
108. Flashing copper targets in a haze of desert dust.
109. "We might hold 'em off till our water gives out, but there's women and children here to think about."
110. "They're drawn off now. Somebody's got to get through their lines and go for help before they hit us again."
111. The gallows, or worse than death for his sister.
112. A lull after hours of desperate fighting, but still surrounded by an unseen ring of brown death.
113. A chance, one messenger who might get thru.
114. End of Part Five.
115. Part Six.
116. The last hope pinned to the throat of a real friend.
117. "It's his glove, Jeff. Find him, find him!"
118. "Your help will never reach here, but you're safe enough."
119. "The girl has sent her damned dog for help."
120. "You can get thru the Indians' line tonight. Follow the dog and shoot him if you can."
121. "If you can't catch the dog, hold up the trail. If anyone gets thru and learns, we're done."
122. A God-given instinct and a faith well kept.
123. Another dawn, and a lone rider.
124. Vultures of the trail.
125. "That's Oak Miller's paint horse."
126. "Then we're ~~xxxx~~ three to one with no advantage -- Oak Miller with a gun is my idea of hell."
127. "I reckon he can't hit fellers he don't see."
128. The Circle of Death slowly closes in.
129. And the cry on every savage lip is "Vengeance, Little Fawn."
- 129A. End Part Six. 129B. Part Seven.
130. "Thank God, he is here, he is here."
131. "Yes, I'm alone, and, Chiff, you're goin' back with me to that wagon train, and just as long as the train's safe, you're safe."
132. "One man lone. ~~bravexxxx~~ man. I go."
133. "Oak Miller. Hell, I thought you was a army."
134. "That wound is healin' fast."

135. "Yes, I cut the bullet out but there's somethin' wrong with this shootin'."
136. "He was shot in the back goin' away from the train."
137. "You figure he was shot by somebody in the train?"
138. "That shows why I was held up on the trail here."
139. "Yes, that's one of them, and there was two more. I got them all."
140. "I know the three you've got, and I figure there's one left."
141. "Pardner, I reckon you ran into a brace game."
142. "It was comin' to me, for I killed Moss, but I did it to save my sister."
143. "MARK GRANGER!"
144. "Him take my Little Fawn. My Little Fawn, she die."
145. "He got the one that was left."
146. Out of the heat and death of the desert with their feet just touching the land of promise.
144. Finis.

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" WHITE OAK "

By

WILLIAM S. HART

Written for the screen by Bennett Mussouri.

Independence, Missouri, in 1852, was the gateway of the frontier thru which passed the human tide bound to the land of the setting sun. Nearby, the Missouri River flowed. At this frontier gateway Oak Miller had grimly watched for two years each coming through for the man who would meet Oak and death at the same time. Over the river highway two years before the good steamer Valletta had borne Rose Miller, his sister, to a cruel and bitter awakening. Unversed in the worldly way she had listened to the romantic wooing of one Mark Granger, a St. Louis dandy. When Rose discovered the true nature of her lover she threw herself overboard in a frantic desire to end her life, she could never face her brother and society again. But the captain had seen her jump and had sent rescuers.

Oak Miller had been the most successful gambler in St. Louis. He was known thruout the West as the master of his profession, but he worshipped but one thing in all the world, his little sister, and when he read her note saying that she was running away with a man to be married on the Valletta he read the truth which his sister did not know. The boat had just steamed up the river but Oak Miller boasted the fastest horse in St. Louis. Oak found his sister weak and ill, wishing only to die, and only his great love brought the girl out of her listless despair. He made a vow to wreak vengeance on this man, and a picture of a smooth-faced handsome dandy was his only guide.

And so, for two years Oak Miller dealt cards at the Red Front saloon in Independence, waiting and watching for the time when he could deal death to the guilty man; came a day when two men rode into Independence who were to hold cards in Oak's life; one a handsome youth of happy-go-lucky spirit, the other a cold, calculating man who hid his past behind a black beard. During these years Rose Miller had fallen prey to the ravages of a dread disease and was slowly fading away. Rose and her brother had made at least one friend in Independence, a girl named Barbara, a brown-eyed beauty, stepdaughter of the village banker who had made of a household drudge, as well as forcing her to serve as cashier in his bank. But Barbara had remained untainted and pure in mind; each day she devoted her spare time to Barbara. Her stepfather, Eliphalet Moss, by nature a narrow, mean and selfish, and Barbara had learned to distrust him and never spent a waking or sleeping moment without the companionship of a giant black hound.

The "banking office," of Oak Miller, was the gambling room of the Red Front saloon where the gentlemen of Independence were wont to gather and one night the two men who were to play such important parts in the game of Oak's life joined him in a game of stud poker. Oak Miller was in love, he played carelessly, and the black bearded stranger grew elated, and ventured a remark about having something to deposit with his brown-eyed cashier at the bank the following morning. Oak Miller came to his senses in a moment and the stranger began to lose; he proved a bad loser and spoke sneeringly of Barbara again. The youth sprang to his feet and dashed a deck of

cards across the other's face. The stranger jumped and drawing a gun from his holster fired, but Oak Miller had drawn his bullet, knocking the gun from the stranger's hand. The boy thanked Oak for saving his life and departed, leaving Oak with the thought that only a lover could have acted so.

But with the morning sunlight suspicion vanished and at their lover's rendezvous Oak and Barbara plighted their troth, while the evil, lustful face of Eliphalet Moss spied upon them from the shelter of a convenient bush.

In these days of frontier life there was no greater villain than Gil Brendon and he and two other ruffians brought news to the black-bearded stranger, and he laid his plans, "Wednesday morning at sunup the richest wagon train of the year is leavin' here with a treasure chest -- and we go along. When we leave the Arapahoe country I get lost and wander into the village of old Chief Long Knife." Brendon continued, "I tell the Chief where he can get stores for the winter, and many ponies and white squaws for his braves if he leaves one wagon for his white friends."

That night as Oak Miller worked at his "banking business" a strange ~~gambler~~ visitor came to his faro table. It was Jeff, Barbara's giant black hound. The dog put his paws on Oak's knees and barked until Oak left the game and followed him to the rendezvous where Oak and Barbara plighted their troth, there he beheld a sight that held him sticken dumb. There stood Barbara, his Barbara, with the youth.

The giant black hound followed the dejected gambler down the trail towards his cabin when the Indian girl who acted as Rose's personal servant came running to him, crying incoherently, "Come -- come! Great Spirit, he call your sister." In the little cabin he found his sister, dying. Vainly he endeavored to imbue her with strength, but Rose knew that death was near.

When Barbara returned to her home innocent of the turmoil she had created within the soul of Oak Miller, she found Eliphalet Moss awaiting her. This vile beast had seen her with Oak Miller and he now proposed to force his unnatural will upon her. "I seen you lovin' this gamblin' man," he told her, "an' you've got to pay. I'm comin' back. You leave your door unbolted on the inside."

And Eliphalet Moss kept his word -- for when the sun rose the next morning it dawned upon his limp, twisted body lying across the threshold of Barbara's shack.

With the sunrise the richest wagon train of the year took its departure and with it went Barbara and the youth. Also there traveled the black bearded stranger whose smile was one of happy triumph, the devil had placed that which he wanted in his evil hands.

Independence was shaken to its depths that morning by the discovery of the murder of a prominent citizen. Barbara, Moss' step-daughter had disappeared, therefore, the mayor and sheriff were want to place the guilt on her. Oak Miller was a grief stricken man but he still worshipped at the shrine of his beloved. After he overheard the conversation of the sheriff and mayor he proceeded to rob the Wagon Train Bank and leave such articles of his as would be necessary to place the guilt on him. The sheriff after searching the bank for evidence approached Miller with the statement: "This hyer gun accuses you of Moss's murder." Miller made no resistance to arrest, but it was finally agreed by the sheriff and mob to allow Oak to buy his little sister before he was locked up.

And so, Oak Miller and the faithful little Indian girl were Rose's only mourners. As they knelt by the newly-made grave, Oak opened a Bible and the Indian girl waited for the ceremony. Oak felt in his heart that he was not fit to read a prayer for his sister's pure spirit, and so persuaded the Indian girl to repeat the words as he read them.

Treachery hovered over the wagon train on the desert trail, the Indians were to attack at dawn. But still another conquest had been entered upon, the black-bearded stranger knew of the murder of Eliphalet Moss and he held Barbara and the youth in his power, and he took liberties with Barbara much to the bitter resentment of the youth, but they could do nothing. That night the stranger took the final step towards completing his plans; he shaved, and the smooth face revealed Mark Granger, but his identity meant nothing to the boy and the girl, they knew him only as a lustful rascal to be feared.

With the dawn came the dreaded attack of the Arapahoes, and it was necessary that somebody go for help. Barbara's brother, Harry, stepped forward and volunteered, but the treacherous Granger was not going to see his carefully laid plans wrecked in that way. When Harry had crawled but a few yards a bullet from Granger's gun brought him down. After Barbara's grief came rage against the Indians whom she thought responsible. Her eyes fell on her faithful hound, he might get thru. She scribbled a note to the one man in the world who would come to their aid, Oak Miller. She tied the note to Jeff's collar, and from her bosom she took Oak's glove and let the hound smell it, then she appealed to the dog to go to him, and Jeff was away like the wind. God-given instinct served the black hound well for he went straight to the Red Front saloon. He could not find Oak at his accustomed place because the Red Front was closed; he picked up the scent which led to the village jail. Inside his cell Oak Miller heard the dog whine. By the moonlight rays Oak Miller read of the attack on the wagon train and Barbara's danger. He threw himself to the earthen floor and started tearing frantically at the dirt with his bare hands, with Jeff following his example on the outside.

On the trail Oak Miller met up with Gil Brendon and two others who had gone out to head off any help which might be coming to the wagon train. These Oak soon disposed of and was again on his way to the rescue. As the Circle of Death slowly closed in on the wagon train something happened to change Chief Long Knife's plans; one warrior after another pitched off his pony. Oak Miller fought wisely, with rifle and revolver he leaped from rock to rock, shooting from first one place then another. The brave old chief himself led his warriors in a charge up the mountain to the rocks, but Long Knife had no chance, he fell from his pony badly wounded. Broken and dispirited at the loss of their leader the Arapahoes turned their ponies and fled in disorder. The chief suffered himself to be lifted captive into the saddle and together, white man and Indian, made their way to the wagon train.

Barbara rushed out to Oak's arms and led him to where Harry lay stretched upon a mattress on the ground. Oak examined the boy's wound, and found that it was healing fast. Oak knelt by Harry, "Fardner," he said, "I reckon you ran into a brace game." The boy was game. "It was comin' to me," he replied, "for I killed Moss, but I did it to save my sister." For the first time Oak Miller realized the truth and his joy was unbounded when he looked into Barbara's eyes and found true love there.

Oak Miller gazed at Mark Granger in astonishment, he advanced like a panther upon his man and shouted the hated name of "Mark Granger." He had but one desire as he gazed into the smooth face of his man who was responsible for his sister's death. Granger made no struggle as Oak's hands sank into his neck, he stood cravenly fascinated. But there was one spectator to the drama who was as astonished and interested as Oak Miller at

the appearance of Mark Granger. It was old Chief Long Knife. As Granger struggled in Oak's grip the avenger felt the body of the man leap, then relax and surge to the ground. Oak stood gaping in amazement for Long Knife had drawn a weapon and sent it flashing into Granger's back. Chief Long Knife saw no one as he spoke, "Him take my Little Fawn. My Little Fawn, she die."

The feet of Barbara, Harry and Oak just touched the Land of Promise, but Harry made his decision, he said to them, "God's justice must be done. I'm going back with you."

And Oak Miller replied: "I reckon God done what has been done. We ain't goin' back, we're goin' on."

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✓ Exhibitors' Press Book ✓



✓ WILLIAM S.
HART
IN
"WHITE OAK" ✓

Story by William S. Hart
Adapted by Bennet Musson
Directed by Lambert Hillyer
Photographed by Joe August, A.S.C.

—○—
A Paramount Picture



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William S. Hart in "WHITE OAK" — A Paramount Picture

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William S. Hart in "WHITE OAK" A Paramount Picture



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor



Facts Regarding William S. Hart and His New Paramount Picture, "White Oak", a Thrilling Story of Gold-Rush Days

NEVER in recent years has a more masterful drama of the old west been presented to the public than "White Oak," William S. Hart's newest Paramount picture. It is virile, it is touching, the heart interest is intense, the desert scenes are like visions of the past to prove to us the trials and perils the pioneers had to contend with in their struggle to blaze the pathway for future civilization.

Mr. Hart is at his best in this photoplay, a picturesque, commanding figure every inch a man—sterling, true and honorable despite his calling—a gambler. And he proves that his name of Oak Miller, really stands for "White Oak," for he is white all the way through.

Story by William S. Hart

This is another of William S. Hart's own conceptions. A story of a period which to him is an open book.—It is a period he loves—the early days of the west, the days of the prairie schooner, the wagon trains, the long and perilous journeys across the deserts and mountains with hidden enemies lurking in ambush. It is a colorful story, with vivid action and contrasts that are startling in their conception. It is the age old tale of love and passion and the lust of men for wealth. It is the story of man's inhumanity to man and woman; of a strong man's battle and of a girl's true affection. It is a compelling, suspenseful, heart-throbbing picture and one that rings the note of truth at every turn.

Bennet Musson, Scenarist

The scenario is by Bennet Musson, a talented writer, who was in full sympathy with Mr. Hart's ideas and transferred them to continuity form with rare skill.

Lambert Hillyer, Director

Lambert Hillyer, responsible for all Mr. Hart's productions from a directorial standpoint, directed "White Oak." There were river scenes when it was necessary for the star and others to dive into the icy waters; there were scenes on the desert, when days and weeks were spent under trying conditions almost as primitive as the actuality. And in each instance, the director, with his usual skill, proved



William S. Hart

himself invincible. In the finer shaded episodes, the moments of love and romance he was thoroughly at home as in the thrilling events as when the wagon train is attacked by Indians.

A Splendid Cast

Vola Vale as leading woman, lends the touch of womanly sweetness to a rugged story of hard days in a hard and unyielding land. Her acting is exquisite and she is an ideal heroine. Alexander Gaden is the most impressive of heavies—an oily villain whose smooth ways mask the proverbial wolf beneath. Bert Sprotte has a most remarkable character role as an elderly and vicious step father to the heroine, a psalm singing reprobate whose heart is black with passion. His work is fine and his make up a masterpiece. Robert Walker has a sympathetic role. There are other fine players and the cast is a perfect one. William S. Hart is naturally the dominant figure as Oak Miller, gentleman gambler, with a heart as sturdy as the tree for which he is named.

Scenes that Tell the Story

The wagon train trekking across the desert to the land of promise in the far west.

The attack on the wagon train by the Indians—the Arapahoe redskins who seek

vengeance because of the wrong done the chief's daughter by a white villain.

The warning sent to Oak Miller by the heroine when the need is desperate, by means of a faithful dog.

How the dog helps dig Miller's way out of prison where he is confined for a murder he did not commit.

How the dog leads him back to the wagon train and how, single handed, he wrests victory from defeat and rescues the woman he loves.

The scenes on the river and the old time "stern wheeler" steamboat and Miller's thrilling rescue of his own sister.

The slaying of the banker and the mystery surrounding the crime to which Miller confesses in a moment of self-sacrifice.

The scenes with the wagon train, the picturesque characters of the fighting fifties, the renegades, the Indians, the stout hearted pioneers and most of all the intrepid, resourceful, loyal and brave Oak Miller himself—a man standing head and shoulders above his fellows even in those days when manhood was at its highest as well as lowest.

The gambling hall scenes, typical of the time. A real western frontier village, with all its quaint, terrible, and startling characteristics. Frontier justice, the loves of men for good and evil and a frail girl's fight for life. The pathetic moment at the grave of Miller's sister with only a little Indian girl and the gambler to speed the sainted soul to its final rest by prayers uttered humbly from untutored lips.

A picture to hold till the breath comes in gasps of suspense. A picture of historic quality, a celluloid record of a time that has gone forever but which formed the foundation stone of our western civilization of today.

Joe August, A. S. C., Cameraman

Joe August did some of his best work in making the photographic reproduction of the scenes in "White Oak." There were many kinds of scenes and some amid the swirling dust clouds of the desert sands, when the great battle between the guardians of the wagon train and the copper skinned enemy were made, required all his art and skill to gain the really marvelous effects that were achieved.

If It's a Paramount Picture, It's the Best Show in Town

William S. Hart in "WHITE OAK" A Paramount Picture

Hints on How to Put this Picture Across

Here Are Entertaining Facts For Motion Picture Fans For Your Theatre Programmes

DOROTHY C—You seem to think that William S. Hart has left the screen forever. This is an error. Mr. Hart will be seen in his latest western Paramount picture "White Oak," at this theatre in the near future. Yes, Mr. Hart has many admirers and they doubtless will enjoy his latest screen portrayal.

ADMIRER—William S. Hart's latest Paramount picture, "White Oak," deals with the adventures of Oak Miller, a "gamblin' man" on the frontier in the early fifties. He is brave, resourceful and he wins the love of a fine girl in a novel manner. Don't miss this screen romance, and we're sure you won't if you are a Hart admirer as you claim to be.

CHILENO—William S. Hart's leading woman in "White Oak," his latest Paramount picture which will be shown at this theatre next month, is Vola Vale. She is a charming actress who has appeared in several Ince pictures and she scored a hit with Enid Bennett in "Happy Though Married," a Paramount. She has a delightful role in "White Oak," of which she makes the most. This is her second appearance in a William S. Hart picture.

FILM FAN—It is not surprising that you should be a William S. Hart fan. Every man and woman who loves to see strong red-blooded men on the screen, find their ideal in Mr. Hart's portrayals. His latest Paramount picture is "White Oak," a western picture in which he is seen as a gambler of the old school, brave, resourceful and strictly honorable. Thrills! See the picture when it comes and you'll say there are plenty of them.

CURIOS—Lambert Hillyer directed William S. Hart's new Paramount picture, "White Oak," which will be seen at this theatre at an early date. That he has done exceptionally good work in this production, reports indicate.

JERRY A.—Joe August, A. S. C. (American Society of Cinematographers) photographed William S. Hart's new Paramount picture, "White Oak." Mr. August is especially adept in his photography of desert solitudes and is noted for his beautiful night effects.

Sketches of Principal Players in William S. Hart's Picture, "White Oak"

WILLIAM S. HART—Born in Newburgh, N. Y. Spent early life on ranch in Dakota. Returned to New York at fifteen and at nineteen began stage career with Daniel B. Bandmann. Played in support of many stars. Began screen career ten years ago and has appeared in numerous Paramount and Artercraft pictures as star. Is an independent producer and has given the screen world a series of sterling picture successes, of which "White Oak" is the latest.

VOLA VALE—Born in New York. Played in

amateur theatricals at an early age. Joined Biograph forces in 1916 and was leading woman for two years. After appearing with Universal, took part in a Jesse L. Lasky picture, "Each to His Kind." Later played in "The Son of His Father," a Paramount, and supported Enid Bennett in "Happy Though Married." Is William S. Hart's leading woman in "White Oak."

ROBERT WALKER—Born in Bethlehem, Pa., 1888. Played in musical comedies and began screen career in 1915. Has appeared in numerous

pictures, including "Blue Jeans," "City of Comrades," "Burglar by Proxy" and others. Has strong character role in "White Oak."

BERT SPROTTE—Born in Germany. Was on stage for fifteen years, seven of which were spent in stock work in Chicago and Milwaukee. Began screen work in 1914 and appeared in many pictures. He supported William S. Hart in "Selfish Yates," "Shark Munroe," "Breed of Men" and has fine character part in "White Oak."

Business-Pulling Letter and Post Cards for Exhibitors' Mail Campaign

<p>(Postcard)</p> <p>PARAMOUNT THEATRE192..</p> <p>Dear Miss Janeway:—</p> <p>The mere announcement that William S. Hart will be seen in a new western photoplay, seems sufficient to pack any motion picture theatre with his admirers. Thus, when we say that Mr. Hart's latest Paramount picture, "White Oak," will be the attraction at this theatre for days beginning next we are sure every follower of this sterling actor will be on hand to welcome the treat he has to offer. It's a great picture, finely produced and superbly presented by a supporting cast headed by beautiful Vola Vale. Don't miss it.</p> <p>Sincerely yours,Manager.</p>	<p>(Letter)</p> <p>PARAMOUNT THEATRE192..</p> <p>Dear Miss Janeway:—</p> <p>The sublime romance of the west that has all but disappeared in the last few years, is revived again in William S. Hart's tremendous picture of the plains in the early fifties which will be shown at this theatre for days beginning next. It is entitled "White Oak," and Mr. Hart is seen therein in the role of Oak Miller, "a gamblin' man" whose word is law and who is white all through as the tree whose name he bears.</p> <p>The story is one of exceptional dramatic strength and wondrous appeal. In its development on the screen, there are many scenes that thrill and hold the attention of the spectator as by a spell. The exciting events on a Missouri river steamboat, the ambushing of a wagon train by Indians, the rescue by a lone determined man, the strange punishment of a scoundrel—these constitute only a few of the features of this remarkable picture, which is said to be the best in which Mr. Hart has been seen in many months.</p> <p>Vola Vale, a charming actress, is Mr. Hart's leading woman and she heads one of the finest supporting casts ever assembled in a William S. Hart photoplay. You'll enjoy this picture and we recommend it to you.</p> <p>Sincerely yours,Manager.</p>	<p>(Postcard)</p> <p>PARAMOUNT THEATRE192..</p> <p>Dear Miss Janeway:—</p> <p>William S. Hart is undeniably the foremost exponent of western characterizations on the American screen today. It follows therefore, that any picture in which he appears is an event in the lives of motion picture fans on whom he exerts a special appeal. Mr. Hart's latest Paramount western picture, "White Oak," in which he is seen as a brave resourceful "gamblin' man," will be shown at this theatre next This sterling star is seen at his best in this masterful screen creation and no admirer of his will think of missing it.</p> <p>Sincerely yours,Manager.</p>
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If It's a Paramount Picture, It's the Best Show in Town

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William S. Hart in "WHITE OAK" A Paramount Picture



Romantic Western Story--Press Reviews



WILLIAM S. HART IS A GAMBLIN' MAN IN *His Latest Western Paramount Picture Production* "WHITE OAK"

OAK MILLER is a plain, whole-hearted, brave gamblin' man with a mission in life—to punish the man who had deceived his sister Rose whom he had wooed with but one purpose, that of possessing her without returning her love. For two years, Oak had been stationed at Independence, Mo., the gateway to the golden west in the hope of meeting Mark Granger, the scoundrel he was after. Oak dealt cards at the Red Front saloon and kept a careful eye upon Rose who was fading away like a flower, tenderly cared for by Barbara, a beautiful young woman whom Oak had learned to love.

Eliphalet Moss, a sanctimonious rascal, step-father of Barbara, coveted her with an unholy passion, and he protested against her daily visits to Oak's shack where she cared for Rose. Granger, heavily bearded, drifted into the town and engaged in a card game with Oak at the Red Front. But Oak failed to recognize in him the man he was after, though there was something about the man that awakened resentment in his heart. Granger had met Barbara at her step-father's bank and he made up his mind to possess her if possible.

Granger receives word from a confederate that a rich wagon train would soon start for the Arapahoe country and plans are

"WHITE OAK"

The Cast

Oak Miller, a gamblin' man.....	William S. Hart
Barbara, his sweetheart.....	Vola Vale
Mark Granger, a crook.....	Alexander Gaden
Harry, Barbara's brother.....	Robert Walker
Eliphalet Moss, a banker.....	Bert Sprotte
Rose Miller, Oak's sister.....	Helen Holly
Long Knife, an Indian chief.....	Chief Standing Bear

made to betray the emigrants to Chief Long Knife, a vengeful Indian chieftain who hates the whites with a deadly hatred now that his daughter Little Fawn, has been misused by a white man—Granger himself, though Long Knife knew him not. Rose dies leaving Oak broken hearted. Barbara meets Oak and while her step-father watches, they plight their troth. That night he tries to enter her shack and is shot to death by Barbara's brother Harry, a tool of Granger's and in the train which leaves Independence the same morning, Barbara is numbered among the women.

Barbara was suspected of the crime, and to save her, Oak robs Moss' bank and leaves evidence pointing to him as the robber. He then spreads the report that Moss was killed by the bank robber and not by Barbara. Following a search, Oak is arrested for murder. Meanwhile, Granger shaves off his beard and is preparing to betray the wagon train to the Indians. He makes love to Barbara who repulses him with loathing. That night he "loses" himself and the next day the train is attacked by Indians. Help was needed—who would pass through the circle of death and go back for help? Barbara's brother volunteers, but is shot in the back by Granger. Barbara scribbles a note to Oak Miller, ties it to the collar of Jeff, a giant black hound and the animal leaves the train in safety on its mission.

In the jail at Independence, Oak is seeking for means of escape to go to Barbara's aid. He is digging on the inside when

SNAPPY REVIEWS FOR NEWSPAPERS OF *William S. Hart's Great Western Paramount Picture* "WHITE OAK"

WILLIAM S. HART in a new thrilling western photoplay! This announcement was sufficient to pack the theatre last night when "White Oak," a story written by Mr. Hart himself, was presented. Did it score? Well, rather.

In this Paramount photoplay, Mr. Hart is seen as a breezy, gritty gamblin' man in the west of the early fifties. His sister dies as a result of exposure to cold following her dive into the river from a steamboat to escape a scoundrel and he plans vengeance. The girl he loves joins a wagon train which is ambushed by Indians, and Oak Miller, with the aid of a dog, manages to drive the Indians away. How the villain is punished and Oak and Barbara, his fiancée find happiness, make one of the best pictures turned out by Mr. Hart in many a day.

The picture has all the elements that please the average screen fans, and Mr. Hart's portrayal of the brave gamblin' man is as usual, effective and thoroughly artistic. Vola Vale proves herself an adorable leading woman, while the supporting players, notably Alexander Gaden, Robert Walker, Bert Sprotte, Helen Holley and Chief Standing Bear are excellent. The photography is superb.

William S. Hart in New Picture, "White Oak"

William S. Hart's admirers turned out in force when his latest Paramount picture of the west, "White Oak," was shown at the theatre yesterday. That their loyalty to the great exponent of western characters was justified, the results invincibly indicated. "White Oak" is an excellent photoplay. It is as full of action as any Mr. Hart has given us in two years. As Oak Miller, a gamblin' man, he is at his best. The situations are thrilling and many of them are original and novel. Vola Vale gave excellent support to the star while the work of Alexander Gaden, Robert Walker, Bert Sprotte and Helen Holley left little to be desired.

William S. Hart Scores Again in "White Oak"

William S. Hart scored again when his latest Paramount picture, "White Oak" was shown to delighted audiences at the theatre yesterday. This is a western photoplay of the sort which all of Mr. Hart's admirers hugely enjoy.

he hears Jeff's whine. The dog jumps to the window and Oak gets the note and reads it. Oak resumes his digging while the dog makes the dirt fly on the outside. Within a few minutes, Oak is at liberty. He finds his pinto-horse and accompanied by the dog, starts across the prairie. He soon reaches the scene of the ambush and with his rifle and revolver manages to bring down several of the savages, among them Long Knife. The emigrants, encouraged by Oak's aid, put the Indians to flight.

While Oak and Barbara exchange confidences, Granger approaches and is instantly recognized by Long Knife as the man who had betrayed Little Fawn. Oak seizes Granger and they are struggling when Long Knife throws his knife into Granger's back, killing him instantly. The work of vengeance ended, Barbara tells Oak she is ready to go back with him, but pointing westward, he announces that "we're goin' on."

If It's a Paramount Picture, It's the Best Show in Town

Five

William S. Hart in

"WHITE OAK"

A Paramount Picture



Three-Column Press Ad--Mats or Electros



Every side of "Big Bill" Hart and
the whole of the frontier West.
In a love story loaded with thrills that
go off like a fusillade.

Story by William S. Hart
Adapted by Bennet Musson

A William S. Hart Production

Directed by Lambert Hillier
Photographed by Joe August, A.S.C.

Ad No. 3A. You Can Make It Shallower If You Wish by Removing Top Row of Heads from Cut.

If It's a Paramount Picture, It's the Best Show in Town

William S. Hart in "WHITE OAK" — A Paramount Picture

Production Cuts and Supplementary Ad



The Old-Time West — It Is He!

As Fenimore Cooper summed up, in his novels, the Pioneer Days of America, so does William S. Hart, on the screen, live the life of the Great Wild West. Many call "White Oak," with its love, its thrill, its daring, the finest picture he ever made. See it! Tingle! Judge for yourself!

Also
Paramount
MACK SENNETT
Comedy

All Week **THEATRE** Admission
Noon to 11 30c, 40c, 50c

Two Column Ad With Supplementary Cut 2AS



Production Cut 1PB



William S. Hart and Viola Vale
in a Scene from the Paramount Picture
'White Oak'
Production Cut 1PA



William S. Hart and Viola Vale
in a Scene from the Paramount Picture...**'White Oak'**
Production Cut 2P

If It's a Paramount Picture, It's the Best Show in Town

William S. Hart in

“WHITE OAK”

A Paramount Picture



Stories to Catch Motion Picture Fans



WHITE ALL THROUGH IS Chief Character in William S. Hart's “WHITE OAK”

WHY “White Oak?” This is why: The chief character in this new Paramount Picture produced by William S. Hart which will be seen next at the theatre, is Oak Miller, a gambler, and a man with a heart of gold. He is white by nature, in the colloquial sense. White as the Oak whose name he bears—what better cognomen than “White” Oak? Thus the reason for the title of one of the most vivid pictures of pioneer days that has ever been produced. It is by Mr. Hart, Bennet Musson wrote the scenario and Lambert Hillyer was director. Vola Vale makes a very sympathetic heroine.

Like Frederick Remington paintings are some of the scenes showing the long wagon train making its arduous way across the desert, the attacks of the Indians on the emigrants, the scenes in the compound formed by the surrounding prairie schooners and some of the types of old scouts, trappers and plainmen.

It is a historical document with a wonderful story of hardship, privation, fighting, villainy, love, honor and justice, with a plot that is filled with vitality and mystery—an entertainment that thrills and sets the blood surging through your veins.

“White Oak” is one of the finest things dealing with the early west, that Mr. Hart has done for the screen.

DOG A TRAINED ACTOR

Does Wonderful Feats in William S. Hart's Picture, “White Oak”

There is a remarkable dog in William S. Hart's new Paramount picture, “White Oak,” which comes to the theatre next In the story, the canine carries a message from an emigrant train surrounded by Indians, through the circle of death to a pioneer settlement where Oak Miller, a gambler, impersonated by Mr. Hart is in jail accused of murder. The dog follows the scent to the jail window and then helps Oak escape by digging a hole on the outside while the prisoner digs inside. Then the dog follows Oak who is mounted on a fast pony and both return to the beleaguered wagon train where they arrive in the nick of time to save the emigrants from death. The dog is a fine example of the intelligent canines employed in motion pictures.

Last Showing of “White Oak”

Those who have not seen William S. Hart in his latest western picture, “White Oak” now on view at the theatre, may do so today, as the last showing will take place tonight. It is distinctly worth while for all who like artistic western dramas of the William S. Hart brand. Vola Vale is his leading woman.

GAMBLER SAVES TRAIN IN William S. Hart's Paramount Picture “WHITE OAK”

ONE of the most unusual, original and thrilling incidents in “White Oak,” William S. Hart's new Paramount photoplay, which will be shown at the theatre next is that in which Mr. Hart in the character of Oak Miller, a gambler saves a wagon train from Indians single handed, by changing his base of operations from point to point and shooting first with a pistol and then with a rifle.

Attacked from the rear, the savages suppose that this is the fire of a considerable body of attackers, and also the deadly aim of the marksman disconcerts them and they draw off, thus giving the emigrants a chance to rally and turn defeat into victory.

The date of the play is in the fighting fifties. It is a graphic story of the hardships of the pioneers and the dastardly work of a smooth villain. It tells a charming love story as well, Vola Vale and Mr. Hart being the principals. The story is an original by Wm. S. Hart and Bennet Musson did the continuity.

All who have read the early history of the emigrant trains of prairie schooners, or who have marveled at the bravery of the men and women of those days, will appreciate this screen romance, and the thrills with which it was possible to invest it. The material was at hand and Mr. Hart made excellent use of it.

THE “CIRCLE OF DEATH”

Characteristic Scene in William S. Hart's New Picture, “White Oak”

There are several novel and unusual situations in “White Oak,” William S. Hart's new Paramount picture which comes to the theatre next One of the most thrilling and splendidly portrayed scenes is the reproduction of the famous “Circle of Death.” An entire tribe of Indians in full war regalia attack the biggest and richest wagon train out of Independence, Mo., in the year, 1852. The train has been betrayed to the Indians by four white traitors who are with the emigrants. A revengeful old chieftain swoops down in ambush with his entire fighting strength. The battle scenes are charged with danger and thrills, as well as excitement. This is a marvelous reproduction of the historical Circle of Death in all its realism and the actual action as well as the photography was difficult to get.

New William S. Hart Picture

William S. Hart's new picture, “White Oak,” a stirring western photoplay, will be shown at the theatre next It is filled with thrills and will delight all of Mr. Hart's admirers. Vola Vale, who supported Mr. Hart in “Wolves of the Rail” is his leading woman.

SPLENDID RIVER SCENES IN William S. Hart's Big Western Picture “WHITE OAK”

SCENES on a river typifying the first stages of the journey westward the pioneers had to make in the days of gold, have been exceptionally well done in “White Oak,” William S. Hart's latest Paramount picture, which comes to the theatre next

The quaint old steamer, resurrected from goodness knows where, was absolutely true to the period and the costumes were equally faithful to the times and types.

Exciting scenes include a dive into the river by several of the leading people including Mr. Hart who swam in icy water and rescued his sister from death. The story was written by Mr. Hart and directed by Lambert Hillyer, with Bennet Musson as scenarist. The photography is the work of Joe August, A. S. C. and the production is a thrilling story of the days when the California pioneers crossed the deserts and mountains, braving untold dangers en route.

As Oak Miller, a gambler with a heart of gold, Mr. Hart is at his best and Vola Vale is a very demure and sweet leading woman.

FINE PLAYERS IN PICTURE

William S. Hart Admirably Supported in New Picture, “White Oak”

It has been said that a William S. Hart cast is practically flawless. Not only are the players finished artists, but they typify their roles in the picture. Supporting Mr. Hart in “White Oak,” his new Paramount picture which comes to the theatre next is Vola Vale, who will be remembered as Mr. Hart's leading woman in “Wolves of the Rail.” Of long stage experience and brilliant dramatic successes, Alexander Gaden portrays the villain, while other important roles are in the capable hands of Robert Walker, Bert Sproutte, Helen Holley, and Chief Standing Bear.

William S. Hart Coming

William S. Hart will be seen at the theatre next in his latest Paramount production of “White Oak,” a western picture in which he has the part of a gambler who is white all through as the oak whose name he bears. Vola Vale is his leading woman.

“White Oak” Strong Picture

One of the best Paramount pictures seen here in a long time is William S. Hart's photoplay “White Oak,” which is on view at the theatre this week. Mr. Hart's portrayals of Oak Miller, a brave gambler is most artistic. His support headed by Vola Vale is quite satisfactory.

If It's a Paramount Picture, It's the Best Show in Town

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Picture
William S. Hart in "WHITE OAK" — A Paramount Picture

Special Story for Sunday Newspapers

William S. Hart Talks of Pioneer Days Treated in His New Vehicle, "White Oak", a Great Paramount Picture of the West

IN the pioneer days, when the hardy adventurers left Independence, Missouri, en route to the land of gold, they took their lives in their hands and frequently lost them. Usually many succumbed from the rigors of the journey, even if they escaped the marauding Indians. Each wagon train had a guide who was literally "captain of the ship."

William S. Hart, star of the Paramount picture "White Oak" which comes to the theatre next and which deals with this period in American history, told graphically how these caravans of prairie schooners were formed.

"The guide was selected for his prowess and worth," said Mr. Hart. "He had full power over his charges. He could marry, divorce, dispense justice, even to the extreme penalty if need be, and his word was absolute law. This was essential because the trip was one attended by grave peril and someone had to be the court of last resort. In one of my former pictures, 'Wagon Tracks,' I depicted such a guide myself. In the present story, I am a gambler—there were many such who came west with the wagon trains. It so happens that the character I am playing, however, is a decent fellow at heart and

really a brave and just man. The period is fascinating and I believe the story I have written is a good one, because I am familiar with the history of those times and have full appreciation of the possibilities for character development and situation of dramatic character in those early days."

Mr. Hart made many of the finest scenes on location near Victorville, where the vast desert is exactly like that of the mid-west in the fifties. Some wonderful riding is a feature of the story. Also, an attack by Indians is shown in which three hundred redskins take part, circling about the hapless wagon train. From behind the barricade, the hardy pioneers pour a deadly hail of lead into the ranks of the red foe. A thrilling rescue is shown.

Vola Vale, pretty and garbed in the voluminous skirts and pantalettes of the time, is leading woman. Mr. Hart is a commanding figure in his loud vest, tight trousers and ruffled shirt. There is a strong supporting cast and many experienced plainmen and punchers take the roles of the pioneers and the renegades who connive at the disaster of the heroes of the prairie trails. "White Oak" should prove one of the most powerful dramas of the old west ever produced by Mr. Hart.

William S. Hart Scores Bullseye Again!
in His New Paramount Picture
"WHITE OAK"

The story of a gamblin' man who was white all through and who gallantly braved death a hundred times to save his fellows.

A photoplay of the gold rush days which will live long in the memory of all who see it--a veritable screen idyl of the arid plains.

Another superb achievement by the greatest exponent of dramatic characters of the West ever identified with the screen.

The Best Picture William S. Hart Has Ever Made

If It's a Paramount Picture, It's the Best Show in Town

Nine

William S. Hart in "WHITE OAK" — A Paramount Picture

More Ads for Your Papers---Order Cuts



WILLIAM S.
HART
in
"WHITE
OAK"

When hostile Indians stalked the wagon trains, and none but the quickest-trigger man was safe—
When the roaring gambling hall was the only "club" that the life of the Frontier knew—
Came White Oak Miller riding over the plains! Riding on a quest your heart will thrill to see!
A story that sums up the whole Wild West and pictures its best and its worst.



By William S. Hart — Adapted by Bennet Musson — Directed by Lambert Hillier
A William S. Hart Production — Photographed by Joe August, A. S. C.

All Week **Theatre** Noon to 11

William S. "White
HART in Oak"

A Paramount Picture

ALSO
PARAMOUNT MACK SENNETT COMEDY

Two Column Type Ad

Theatre

All Week - - - 11 to 11

WILLIAM S.
HART
in
"WHITE
OAK"

A story of men who loved and fought when the old-time West was new.

A Paramount Picture

ALSO
Paramount
MACK SENNETT COMEDY
"ROOM 23"
and
Burton Holmes Travel Picture

Theatre

All Week - Noon to 11

William S.
HART
in
"White
Oak"

A Paramount Picture

ALSO
Paramount
Mack Sennett Comedy

One Column Type Ad

If It's a Paramount Picture, It's the Best Show in Town

William S. Hart in "WHITE OAK" A Paramount Picture

Snappy Titles for Catch Line Advertising

WHEN the Missouri river was the highway to the desert wastes and gold-veined mountains of the Great West.

Mark Granger, endowed with the manner of a saint and the soul of a wolf.

A St. Louis temple to the goddess of chance.

Oak Miller, king of the Missouri river dealers.

Night, and a moonlit race along the silver river.

"My name is Oak Miller. My little sister is aboard and I'll find her if I have to take your damned boat apart."

A face the flames of hatred burn into the memory of Oak Miller.

Independence, Missouri, the gateway to a land of danger and riches, where Oak Miller watches the throng from each incoming boat for another who will meet him and death at the same time.

In love, but both blind to the fact that it is mutual.

Eliphalet Moss, Barbara's step-father, and proprietor of the Wagon Train Bank, who prays on his knees one day in the week and on the community the other six.

"It's not what a man is that counts, but what he will be."

"White Oak"

A Rhymed Review by Rose Pelewick
(From the N. Y. Globe)

Back in the early fifties in Missouri's desert plains,

When hoop skirts were in fashion and the coach took place of trains,

Oak Miller, king of gamblers, sought the warpath wild and strong

To kill a wicked rascal who had done his sister wrong.

He came to Independence, with his gambling broke the bank,

And met a charming maiden whose step-father was a crank,

They found the old man murdered, of the girl and cash no trace,

Oak took the blame to shield her; went to prison in her place.

She really had been kidnapped and she sent her dog for aid.

He came to Oak in prison and they fell into a raid.

The Indians attacked them. Oak dispersed them one by one

And killed the wicked rascals with his wicked, sure-aim gun.

A play of thrilling action, in Hart's most breezy style—

Especially the part in which he shoots the whole blamed file.

If Hart could pick them off like that we'd need no standing troops;

He'd constitute an army as he shot them off in loops.

A lull after hours of desperate fighting, but still surrounded by an unseen ring of brown death.

A chance, one messenger who might get thru.

The last hope pinned to the throat of a real friend.

"It's his glove, Jeff. Find him, find him!"

"The girl has sent her damned dog for help."

A God-given instinct and a faith well kept.

Another dawn, and a lone rider.

The Circle of Death slowly closes in.

"Yes, I'm alone, and, Chief, you're goin' back with me to that wagon train, and just as long as the train's safe, you're safe."

"Oak Miller. Hell, I thought you was an army."

"Pardner, I reckon you ran into a brace game."

"It was comin' to me, for I killed Moss, but I did it to save my sister."

Out of the heat and death of the desert with their feet just touching the land of promise.

Fine 22x28 Lobby Photo

Use It With Lobby Display Shown on Page 2



Send to Your Exchange for It

Exhibitors' Advertising Accessories

"WHITE OAK"

All these accessories can be secured from your exchange. Send list of what you want, with check or money order.

POSTERS (as illustrated on back cover)

- One Sheet (1A).....\$.15
- Three Sheet (3A and 3B)..... .45
- Six Sheet (6A)..... .90
- Twenty-four Sheet (24A)..... 2.50

LOBBY DISPLAY PHOTOS

- 22 x 28.....\$.60
- 11 x 14, Set of Nine..... .60
- 8 x 10 Publicity, each..... .10
- 8 x 10 Star, each..... .10

SCENE CUTS (Coarse Screen)

- One Column, Each.....\$.25
- Two Column, Each..... .40

SLIDE

- Special Announcement Slide.....\$.15

STAR CUTS (Coarse Screen)

- One Column.....\$.25
- Two Column..... .40

- Circle Thumb Nail (Coarse or Fine)..... .15

ADVERTISING CUTS

- One Column.....\$.35
- Two Column..... .65
- Three Column..... 1.35
- Supplementary (Two Column)..... .25

MATS, ADVERTISING, PRODUCTION, Etc.

- One Column.....\$.65
- Two Column..... .10
- Three Column (Adv. only)..... .15
- GILT-EDGED FRAMES, size 17 x 43..... 1.50
- 14 x 36 Inch Insert Cards to fit above..... .25

Press Book, Music Cues and Money Sheets are GRATIS.

Beautiful Slide

Display It in Advance of Your Showing



Accessories Are Complete--Use Them!

If It's a Paramount Picture, It's the Best Show in Town

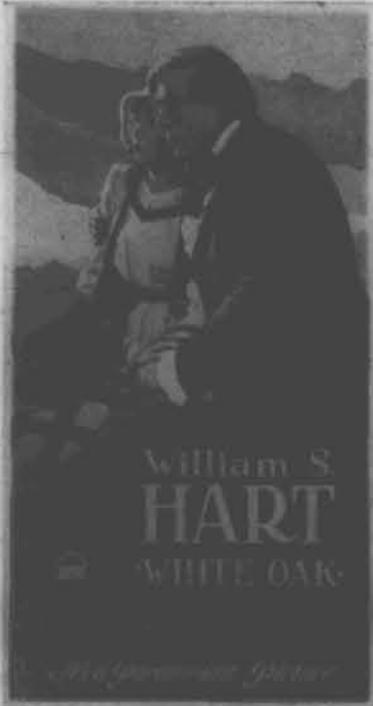
William S. Hart in

“WHITE OAK”

A Paramount Picture



Punchy Posters to Pull Business



Three Sheet—3A



Six Sheet—6A



Three Sheet—3B

SEE THE LOBBY AND
INSERT CARD
ON PAGE No. 2.



One Sheet—1A

LOBBY PHOTO AND
SLIDE, WITH ACCES-
SORIES LIST PRICE
ON PAGE No. 11.



Twenty-Four Sheet—24A

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